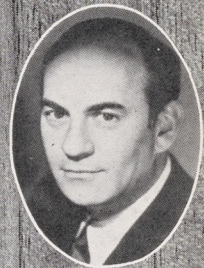


22nd SEASON - 1943


HOLLYWOOD BOWL

MAGAZINE 10¢



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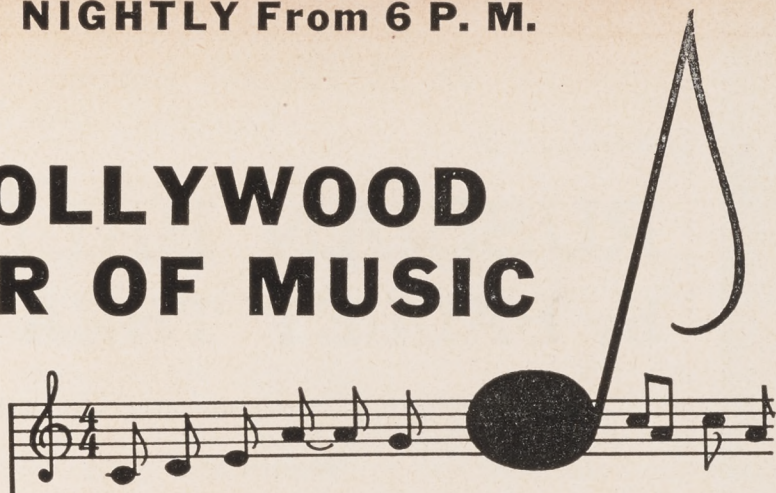
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Eighth Week . . Aug. 24-26-27-28-29-Sept. 5-1943

● *Contents*

On the Front Cover:

Top:

left, Yehudi Menuhin;
right, George Szell

Bottom:

left, Alexander Smallens;
right, Morris Stoloff

Center:

left, Carmen Amaya,
right, Antonio Triana

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John Orlando Northcutt, editor; J. Paul Huston, advertising director;
Bruno David Ussher, program commentator; Dorothea Bock Pierre, dance comments;
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Artists of the Week

Yehudi Menuhin

In his second Hollywood Bowl appearance, Yehudi Menuhin has made many world tours since his last concert in this amphitheatre. Born in New York, he was brought to California as a baby and at the age of seven made his debut with the San Francisco Symphony Orchestra. Three years later he played the Bach, Beethoven and Brahms concertos in one evening with the Berlin Symphony under Bruno Walter. The prodigy grew into a mature genius who continues to excite audiences everywhere. In the past year he has devoted most of his time to playing for men in various branches of the U. S. armed services in this country and abroad.

* * *

George Szell

As a result of his success this past winter the Metropolitan Opera has engaged George Szell for an entire season. He will conduct the entire Wagner Ring and Salome, Rosenkavalier, Boris Godounof, Meistersinger. In the past winter he conducted the Boston Symphony and in the past few months directed the New York Philharmonic-Symphony, the Philadelphia and Chicago Symphonies. At Ravina Park his concerts in two weeks broke

all previous attendance records. With his engagement by the New York Philharmonic-Symphony he now has conducted the principal orchestras of this country and abroad.

* * *

Alexander Smallens

Although he has been closely identified with productions of Gershwin's folk opera "Porgy and Bess," Mr. Smallens' fame as conductor of opera and symphony certainly is not confined to that production. For four years he was conductor for the Chicago Opera, for nine years directed the Philadelphia Civic Opera and for a like period was assistant conductor of the Philadelphia Symphony. He has conducted for ten summers at the Lewisohn Stadium. This marks his Bowl debut.

* * *

Jeanette Savran

Another American-born artist is Miss Savran who made her Bowl debut last summer and played with the Los Angeles Philharmonic Orchestra last winter. She was born in Bismark, North Dakota and made her first appearance as a soloist at the age of 6. Last winter she played in Carnegie Hall in a successful recital.

By Dorothy Bock Pierre

Carmen Amaya

Was born in Granada, Spain, and started dancing in the family cave in the gypsy quarter when she was little more than a baby. She showed such aptitude for rhythm and movement that she earned a few pennies dancing for tourists who came to the quarter when she was only four years old.

When she was seven years old her family took her to the Barcelona Exhibition where she danced and attracted attention; and then she went to Paris to appear in a show with Raquel Meller when she was eight. She also appeared in the Folies Bergere in Paris.

Like all gypsies, the Amayas have very strong family ties, and they have always stayed close together. Today there are sixteen of them who tour together, including Amaya's parents, José and Micaela, two sisters, Antonia and Leonor, brothers and their wives, an uncle and several cousins. The sisters dance; the father, uncle and cousins play; and the mother looks after all of them.

In 1936, shortly after the outbreak of the war in Spain, the Amayas went to Buenos Aires. They toured all of the countries of South

America, appearing in cafes, in concert, and in motion pictures.

The Amayas became the rage in Buenos Aires, and Toscanini fell under Carmen's spell and returned to the United States with enthusiastic praise for her work. Stokowski, touring with his All-American Youth Orchestra, had her give a special performance for his proteges, and gladly paid a special fine for keeping the theater open after midnight.

The Amayas arrived in the United States in January, 1941, under contract to S. Hurok.

An immediate concert tour was not forthcoming and Carmen insisted upon appearing in a night club. She also appeared in an Ed Wynn revue.

Amaya has never had a real dancing lesson in her life, and classic Spanish dancers claim she has no technique. But she has a strong and authentic, though original, technique; tremendous power in her heel work and snapping fingers; seduction in her castanets and controlled body movements; and a furious projection of style and passion.

Dancing is in Amaya's blood, and she must

(Continued on Page 30)

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violinist

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C. E. Toberman Discusses Hollywood Bowl Programs

(Editorial Note: In recent weeks there has been considerable discussion in the press about types of programs that should be played in Hollywood Bowl. Among letters printed in Los Angeles dailies is the following by C. E. Toberman, president of the Hollywood Bowl Association. We believe it is so comprehensive, it merits a reprint.)

The Hollywood Bowl

Let us be fair and attempt to be constructive rather than destructive.

In issuing this statement relative to the Hollywood Bowl, I wish to make two points perfectly clear:

First, that this statement is entirely personal and has nothing whatsoever to do with my official capacity; and

Second, I presume to issue this statement in view of the fact that it has been my privilege to be directly associated with the affairs of the Hollywood Bowl from its inception, even to the extent of having secured the option to the land, and I have served continuously on the board of directors and as president for the past 10 years.

The ideas forming the foundation of the present Hollywood Bowl were conceived and adopted some time before the thought of having symphonic concerts therein was advanced, and it was never the intention to confine its use to one purpose.

To Mrs. J. J. Carter should go the credit for the establishment of symphonic music in the Bowl as one of its activities. The idea followed the second Easter morning service, the first service having been held on Olive Hill at Vermont Ave. and Hollywood Blvd. The Philharmonic Orchestra assisted in both of these Easter morning services.

The many years' struggle to support and maintain symphonic concerts each season, and at the same time pay off the debt rest-

ing against the Bowl property and to improve the Bowl in order to properly care for the growing attendance, is too well known for any comment at this time.

Inasmuch as the Bowl movement was based upon its being a nonprofit organization and its being used entirely for the benefit of all of the people of California as well as those who may be sojourning in our midst, it was thought wise to turn the title to the property over to Los Angeles County, and this was done by deed in 1924. From that time forward it will be seen that the development therein was of concern to all taxpayers and its use could not possibly be confined for the benefit of one specific group, and to further strengthen this belief, it must be borne in mind that several bequests have been made by the Board of Supervisors of Los Angeles County and by the Federal government for the installation of the improvements constructed therein.

With the passing of time, the cost of producing strictly symphonic concerts increased as well as the public's demand for more outstanding concerts. The commercial side of the endeavor increased from \$65,000 to \$165,000 and could be maintained only with subsidy and personal donations or by adding to the season such attractions as would bring an attendance sufficient to cover costs. This, of course, has changed the character of the summer season from the purely symphonic, and it is and has

(Continued on Page 55)



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Concerto for Vio

1. Allegro

2. Larghet

3. Allegro

Overture to "A

Suite from the

1. Introdu

2. Dance

3. Intern

4. Berce

5. Death

Knig

"Legend" for V

"Campanella"

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ALEXANDER SMALLENS, *conductor*

Academic Festival Overture, opus 80 Brahms

Concerto for Violin and Orchestra in D-major, opus 61 . . . Beethoven

1. Allegro ma non troppo

2. Larghetto

3. Allegro vivace

(Last two movements played without pause)

Soloist: Yehudi Menuhin

Intermission—Fifteen Minutes

Overture to "A Midsummer Night's Dream" Mendelssohn

Suite from the Ballet "The Firebird" Stravinsky

1. Introduction and Dance of the Firebird

2. Dance of the Princesses

3. Infernal Dance of King Kastchei

4. Berceuse

5. Death of Kastchei, Liberation of the Enchanted Princesses and Knights. General Jubilation

"Legend" for Violin and Orchestra Weiniawski

"Campanella" from D-major Concerto Paganini

Soloist: Yehudi Menuhin

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The almost mythical legends, that came through secrecy-shrouded history, were never able to give the world true facts. In "The Mad Tsars," however, Yurlowa has all the fragments of truth and the shreds of facts woven together into a very tragic story which virtually borders on hilarity.

"The Mad Tsars" is not only a great entertainment, but will also throw a flood of light on the "WHY" the present-day Russia.

WATCH FOR OPENING DATE
IN YOUR NEWSPAPER

Tuesday Concert.....Comments

By Bruno David Ussher

Academic Festival Overture, opus 80 . . . Johannes Brahms

(Born May 7, 1833 at Hamburg; died April 5, 1897 at Vienna)

Brahms was sufficiently human to be greatly pleased when the University of Breslau in 1880 conferred on him the honorary doctor of music. The award required a return compliment and this proved to be the Academic Festival Overture, opus 80, a spirited, yet not wholly cheerful work.

If Brahms had been given to sentimental self-pity, he might have called the work "Opportunities I Never Had." He was still a little boy when his mother died. Father Brahms was an upright, but not exactly a sensitive person. Many a time the schoolboy Brahms was hauled out of bed to earn a dollar by playing for a neighborhood dance or party late into the night. The older Brahms, a journeyman double-bass player, early recognized his son's talent, but things were not easy for the boy prodigy Johannes, nor for the young man.

That Brahms did not become merely another piano instructor who composed a little, (like his brother Fritz), was due to something far finer and deeper than ambition.

In his dislike of the easy, the cheap, the sufficient minimum effort, Brahms missed some of the gayeties of youth. At 47 he did not feel old. He had gone sour, but perhaps a lonely man at 47 is more solitary than a score of years later. Youth to him then may have seemed touchingly precious and lovely to the point of melancholic retrospect.

It is truly music commemorating a function so prescribed by strict ceremonial and surrounded by jovial friendliness. The overture preserves a bit of college life in Germany of the good old days. The middle-aged Brahms shows his sympathy for youthful merrymaking in this piece, however, the joyfulness of the event sounds tempered at the start of the overture as if by wistful and half-sad memories of his own youth when already he had grown old beyond his years by self-denial. After the first third of its length, the "Academic Festival Overture" becomes more and more boisterous and exuberant. Today and yesterday however, are blended in the reflective strains of the first third. The gay is mingled with the serious, the poetic with the robust in a manner representative of Brahms' most personal style.

Concerto for Violin in D-major, opus 61 . Ludwig van Beethoven

(Born December 17, 1770 at Bonn; died March 26, 1827 at Vienna)

Beethoven's concerto for violin has been described repeatedly during the programs of the last few seasons. Deeply felt, this work reveals Beethoven in moods of happy inspiration.

The music does not become actually gay until the finale which follows the

Larghetto without interruption. The first two movements contain music filled with evident pathos and nobility, yet not darkened by those somber moods. It is a concerto for symphonic strength and makes corresponding demands on soloist and ensemble.



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Tuesday Concert Comments . . Continued

Overture to "A Midsummer Night's Dream"

Felix Mendelssohn-Bartholdy

(Born February 3, 1809 at Hamburg;
died November 4, 1847 at Leipzig)

Some 50 years ago, George Bernard Shaw was causing J. T. P. O'Connor, editor of the London "Star" more than passing concern with his socialist beliefs. Mr. Shaw could not afford being "fired," and being musically well informed, therefore applied his amazing pen to two double-columns of musical comment every week.

These reviews have been reprinted and they still make stimulating reading. The volume published by Dodd, Mead Co. contains some amends, as for instance when G. B. S. stabs so at Brahms that the point of his quill comes out between the shoulderblades of the great German.

June 1, 1891 he muses about Mendelssohn: "The most striking example I know of a very young composer by a musical style at once fascinating, original and perfectly new, is Mendelssohn's exploit at seventeen with the 'Midsummer Night's Dream' overture. One can actually feel the novelty now . . ."

Indeed, time has no more taken the freshness from the music than it has from the Shakespearean fantasy. And the miracle of the Mendelssohn composition is that it belongs to no time, period, or nation. It is Shakespearean in its romantic mood, humor and moon-enchanted silvery midsummer magic.

"Fire Bird" Ballet Suite . . .

Igor Stravinsky

(Born June 17, 1882 at Oranienbaum
near Leningrad; now living in
Beverly Hills)

Stravinsky's rapid rise to international fame began in 1910 when the

Tuesday Concert Comments . . Continued

Diaghileff Ballet Russe premiered his "Firebird" in Paris. Since then, the music has been one of the "best sellers" among modern Russian music.

The action of the ballet is summarized in the ballet suite, the story going back to an old Russian fairy-tale. In brief, the young Tsarevitch has lost his way while hunting. The dark forest is suddenly lighted by the lovely sheen radiated by the feathers of the dancing Firebird.

The Tsarevitch captures the marvelous creature, but being pure of heart sets it free. Gratefully, the Firebird presents him with one of its plumes which will avert all dangers. Wandering on, the Tsarevitch finds himself the next morning in the garden of a castle, watching the dance of princesses, lured into his domain through magic by King Kastchei, the evil sorcerer, who has turned into stone many a good knight who had ridden forth to rescue a fair maiden.

Hardly has the dance come to an end, when Kastchei and his horrible monsters storm at the Tsarevitch in bewildering melee, known as the Dance of King Kastchei. No one can touch the Tsar's son because he holds the firebird feather. And, as he waves it, the effect is still more remarkable. Every living thing, Kastchei and his horde, the princesses, even the flies on the wall sink into deep slumber.

Guided by the good force that lives in the plume, the Tsarevitch enters Kastchei's castle and his magic room where in a casket guarded by a spell he finds an egg which contains Kastchei's hearts.

The Tsarevitch smashes the egg and with a tremendous crash Kastchei's power and his evil life are ended. The knights, turned into stone come to life, the princesses wake from sleep and amidst jubilation, many lovers are reunited, the Tsarevitch leading away the most beautiful of the Princesses.

(Continued on Page 62)



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Page Seventeen

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The Los Angeles Philharmonic Young Artists' Competition

*Sponsored jointly by Southern California Symphony Association,
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In order to stimulate and encourage the creative and interpretative talents of American youth, and in order to present these talents to the public under the most fitting circumstances, these prominent civic institutions have launched a plan to discover and promote young instrumentalists and composers.

While thus serving the civic music interests, these cooperating groups are giving widespread recognition to the talents of capable young artists, and at the same time an opportunity for a debut with a major philharmonic orchestra through open and democratic competition. After preliminary auditions, aspirants will be presented on a series of weekly broadcasts over Station KECA, Saturday evening at 9:30 P. M., commencing October second.

The competition is open to young players and composers of American birth whose work has not yet been recognized by performances by or with major symphony orchestras.

Age limits are twenty-one for instrumentalists, and thirty for composers. Prizes will be a solo appearance with the Los Angeles Philharmonic Orchestra for instrumentalists, and a performance of the winning original score by the Philharmonic, both to take place during the 1943-1944 season. In addition there will be prizes totaling \$500.00 in war bonds for both instrumentalists and composers.

Preliminary and final juries for both phases of the competition will be made up of internationally recognized authori-

ties in both the interpretative and creative fields under the chairmanship of Mr. Alfred Wallenstein, eminent musical director of the Los Angeles Philharmonic Orchestra.

No restriction is placed on the place of present residence of the contestants. Instrumentalists may enter from any community in the country and scores may be submitted from any section of continental United States. Competitors for the instrumental prizes will be required to be prepared with two works of the standard repertory for solo player with orchestral accompaniment, one of the standard classic and another of the standard modern symphonic repertory. There is no restriction on the instrument chosen.

Competitors for the composition prizes will be required to submit a work for full orchestra of the conventional symphonic instrumentation, duration not to exceed twenty minutes. It can be in any form, whether symphony, rondo, variations, fugue or symphonic poem with the only exception that works for solo instrument with orchestral accompaniment will not be admissible.

Contestants for both instrumentalist and composer prizes may obtain entry blanks by applying in writing only to the Director of Los Angeles Philharmonic Young Artists' Competition. Address care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California. Entries for instrumentalists will be closed on December 1, 1943. Entries for composers will be closed on February 15, 1944.

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Strolling in Pepper Tree Lane

By JOHN ORLANDO NORTHUTT



Waves Recruit

No report is available of the total recruits to the U. S. Navy Recruiting service booth in Pepper Tree Lane but the Waves made a pretty picture. In the booth above are left to right: Edith Estabrooks and Lauretta Lovell, petty officers, 3d class; and Lieutenant (j.g.) V. H. Parnell, all of the office of Naval Officer Procurement, Los Angeles. The booth was in the lane for one night.

* * *

From the Aleutians

When Lieut. Irwin Kennedy of Philadelphia landed here from a 9-month flying-bombing stint in the Aleutians, he headed straight for Hollywood Bowl to hear some good music. The boys in the Aleutians hear the Sunday night Standard Broadcasts of the Philharmonic Orchestra from the Bowl via transcriptions, the Lieutenant said. The only music and entertainment the boys get is by radio and the best reception is from Tokyo. The food is excellent and clothing warm—that's all he can say for Attu and Kiska where you see the sun for 20 minutes in a month or so.

Kennedy, a Cornell graduate, played tuba in the Pennsylvania State band under Maestro Goldman.

* * *

Sinatrified

In the minds of many life now begins at A.S. (After Sinatra). As a post-script to Sinatra in the Bowl we ob-

serve that our special Bobby-Sock-Checker found very few such in the Sinatra audience. The piano tuner backstage when approached with "Are you a crooner-tuner?" looked sour and said "I'm just wastin' my time." One of the chief souvenir program sellers also sings. Gene Ramey was Massakroff in a recent production of "The Chocolate Soldier."

* * *

Signalman

Ray Barnes, formerly on "Bill" Severns ushering staff, spent most of his time in the Bowl when he was on leave from Camp Pinedale near Fresno. Calling signals for ushers and gatemen must have fitted him for the Army Signal Corps. Hiram ("Hi") Moore, formerly of the boxoffice staff now is in the army air corps stationed near Salt Lake City.

* * *

Scout Cub Invasion

Members of Den 12, Pack 155, Boy Scouts of America, Los Angeles area, invaded the Bowl last week to present a check for \$5 to the Philharmonic Orchestra membership fund. "We shall be proud to have a small share in this great organization," says the letter signed by the following who are seen in the picture: John Keenan, Melvin Lashley, John Olsen, Tom Mickley, Jim Sterling, Sid Sterling, Thiel, Donn and Terry Sullivan and Mrs. C. Thiel Sullivan, den mother. Little Terry is a "cub brother."



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GEORGE SZELL, *conductor*

Overture to the Opera "The Bartered Bride" Smetana

*Quartet No. 1 in E-minor: "From My Life" (Orchestral Version
by George Szell) Smetana*

361

1. Allegro vivo appassionato
2. Allegro moderato (A la Polka)
3. Largo susteno
4. Vivace

(First Performance in Hollywood Bowl)

Tone Poem "The River Moldau" Smetana
(Played by request)

53303

Intermission—Fifteen Minutes

Symphony No. 5 in E-minor, opus 64 Tchaikowsky

1. Andante—Allegro con anima
2. Andante cantabile con alcuna licenza
3. Valse: Allegro moderato
4. Finale: Andante maestoso-Allegro—Alegro vivace

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Thursday Concert.....Comments

By Bruno David Ussher

"Bartered Bride" Overture—"From My Life"—"River Moldau"

Frederick Smetana

(Born March 2, 1824 at Leitomischl, Czecho-Slovakia; died May 12, 1884 at Prague)

When Laurence Sterne dedicated his famous novel, "Tristram Shandy" to Pitt, the English premiere, he explained in the dedication that the book was penned "in a retired thatched house, where I live in a constant endeavor to fence against the infirmities of ill health, and other evils of life, by mirth; being firmly convinced that every time a man smiles—but much more so, when he laughs, it adds something to this Fragment of Life."

If it were not for the Czech capacity for mirth, that people would long have gone under in a century-long struggle for political and cultural self-preservation and autonomy. A restorative love for the soil and soul of their country and all it has brought forth has sustained them in that fight and kept them in mirth and in music.

Their responsiveness to natural beauty has stirred in them an ever flowing source and love of music. That responsiveness has made them to be staunch patriots. They fought not only for their acres and silver mines, but also for the music their rivers sang to them and for the gold that enriched them out of a vast folk-treasure of songs and dances.

In that regard, Frederick Smetana was not only wholly a Czech, but he was keenly sure that as long as there would be Bohemian music, there always would be a Bohemia, as Czecho-Slovakia was called prior to World War No. 1. Smetana the composer, like the author Sterne, had great need of humor in his form of creative work, because he, too, fought sickness for years. The worst that could befall a musician, hit him, "noises in his ears," which later on turned into utter deafness. The strain was so great that Smetana lost his mind altogether.

Smetana composed 2 quartets entitled "From My Life," the No. 1 (E-minor) in 1876, the No. 2 (D-minor) the year before his death. He had lost his hearing in 1874, but a higher sense of mirth kept him going. Within a month he had started to write "River Moldau" and completed it in 19 days.

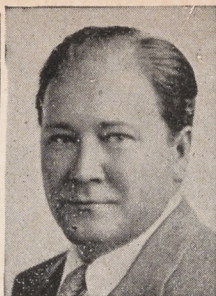
As the title "From My Life" implies, this music is part of his personal experiences and linked with the wider life of his adored Bohemia and of fellow-Bohemians around him. In a broad sense of the word the string quartet, arranged by Dr. Szell for orchestra, is program music, although Smetana has left the "story" to the imagination of the individual listener, who must find his way to "retired thatched houses" in the quiet of the country.

"River Moldau" runs the full course of that national stream. This main stream of Czecho-Slovakia starts from 2 springs in the mountains. As Smetana travels its course he beholds meadows and forests, hunters and peasants in the day, while on moon-chaired nights, elves bathe in the river and revel on its emerald green banks. In grandiosely sweeping motion, the mighty stream reaches the ancient sights of Prague, and mastering the narrows of St. John turns toward a world beyond its native land like an irrepressible messenger of stirring tidings.

Smetana's comic folk-opera, "The Bartered Bride," belongs to the happiest time of his life. It is a musical proclamation of the individuality of Bohemia (or Czecho-Slovakia). Oddly enough, two weeks after the premiere (May 30, 1866), Prussia declared war on Austria, of which Bohemia then was a province. Thus, forces were set in opposing motion, a conflict contributing to the present world war.



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**Thursday Concert
Comments—Continued**

Symphony No. 5 in E-minor,
opus 64 . Peter Tschaikowsky

(Born May 7, 1840 at Wotkinsk, Russia;
died November 6, 1893 at Leninigrad)

Tschaikowsky had given titles to each of the first three symphonies. The fourth one he described at length as to its connotations in a letter to his friend Nadeshda de Meck.

The 6th, he admitted, was a "program" symphony, but refused to divulge its enigma. He might have done so, perhaps, but death ended that possibility nine days after the premiere. The 5th symphony belongs to the year 1888 and happy summer months at Klin. (The house, preserved as a Tschaikowsky museum, was devastated by the Nazis during their first winter defeat before Moscow.) The fifth symphony is filled, in part, with that emotional collectivism nearly all great Russian composers and authors have shared with their fellow compatriots. In part, it is of that closely self-reflective, self-revealing tendency of the Sixth. Perhaps it might be called "Confessions of a Fatalist." But it ends with great force of affirmation, as if the composer wished to salute his country and his people in both of whom he was deeply rooted with strong faith.

* * *



Alfred Wallenstein, conductor and musical director of the Los Angeles Philharmonic Orchestra which opens its 25th season next November.

Conductors Pay Tribute to Dr. Otto Klemperer

When Dr. Otto Klemperer returned to the podium to conduct the Los Angeles Philharmonic Orchestra of which he had been conductor and musical director for six seasons, many musical friends turned out to pay tribute.

The reception of the noted maestro reached the proportions of an ovation. He conducted a never-to-be-forgotten concert which received the plaudits of public and critics alike.

Among those who attended the concert were many noted conductors including Bruno Walter, Jose Iturbi, George Szell, Pietro Cimini and Werner Janssen.

* * *

American Artists Lead All Others in Bowl Schedule

During the 1943 season of Symphonies under the Stars more than 60 per cent of the artists and conductors listed on the schedule are American born.

Each season in recent years an increasing number of artists born and musically educated in this country have been engaged for appearances in this amphitheatre.

This summer 20 out of 32 artists and conductors are natives of this country. All but two of the others are naturalized citizens.

* * *

Joseph Glassman

After a lingering illness, Joseph Glassman, member of the bass section, Los Angeles Philharmonic Orchestra, died at the Veteran Hospital in Sawtelle.

Glassman had been a member of the orchestra since 1923. He came to this country from his native Russia, quickly became an American citizen and served this nation in the first World War.

Born in Kiev, Russia, he began his musical studies as a child and played throughout Russia before coming to this country. He was married and was the father of two children, a son and daughter.

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MME. CHIANG KAI-SHEK

*To the House of Representatives,
United States of America*

February 18, 1943

Of all the great human experiences that have come to us out of the most crucial of all wars, none can match the simple greatness, the inspiring beauty and the lofty idealism of the utterances of the First Lady of China, Mme. Chiang Kai-shek, speaking to all Americans. Marked for immortality, this address delivered in the Halls of Congress, at Washington, will delight and inspire millions now living and countless generations to come. Two 12" double faced records. Complete text, in Album\$4.50

Speech of

MME. CHIANG KAI-SHEK

at Wellesley College, Wellesley, Mass.

March 7, 1943

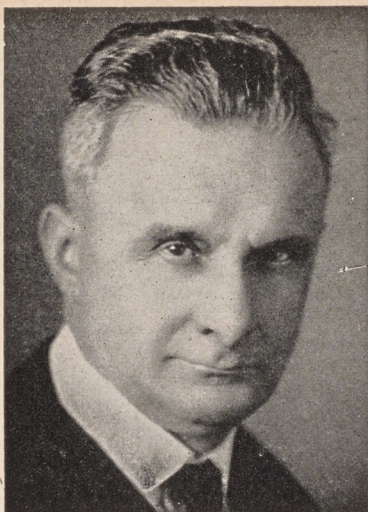
For sheer beauty of utterance and lofty dedication of purpose, the speech of Mme. Chiang Kai-shek to the students of her Alma Mater will take its place as the most moving and inspiring ever delivered in a college hall.

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HERE'S WHAT THE CRITICS SAY:

Operatic charm delighted a large and enthusiastic audience in the Hollywood Bowl last night as Pietro Cimini conducted the Philharmonic Orchestra and Dusolina Giannini appeared as Soprano soloist, both receiving hearty and prolonged plaudits . . . Cimini handled the orchestra with authority and finesse, achieving admirable balance and attaining fine nuances. His interpretations were delivered with ample freedom and consistent clarity of phrase.

RICHARD D. SAUNDERS, *Hollywood Citizen-News*.

Pietro Cimini triumphed last night at the Hollywood Bowl, conducting the Philharmonic Orchestra in a program of popular but well-selected numbers and provided subtle and effective instrumental support for Dusolina Giannini, guest star of the evening . . . Cimini, one of the popular conductors of the music world, long experienced in Opera, lent added lustre to the vocalist's work.—K. N., *Los Angeles Examiner*.

After the well-played overture to "Mignon," which was by no means a mere curtain raiser, Giannini sang "Knowest Thou the Land" from the same Opera . . . Cimini closed his Program with a forgotten Opera "William Radcliffe" by Mascagni, proving that the whole Opera should be revived because of its melodic content and charm.—ISABEL MORSE JONES, *Los Angeles Times*.

It was Pietro Cimini's and Dusolina Giannini's night of charm out under the stars and one of the most delightful of the season . . . Cimini's command of orchestral tempos bears the additional charm of a vocal nuance, which seems to be the foundation of all his instrumental flights . . . "Dance of the Hours," in the magic hands of Cimini, led the Philharmonic Orchestra to some unforgettable sweeps of graceful instrumentation, written by the teacher of Mascagni, Leoncavallo and Puccini.

—CARL BRONSON, *Los Angeles Herald-Express*.

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Artists of the Week

(Continued from Page 9)

dance, no matter how or where. She dances spontaneously, improvising as she works, and seldom twice alike. She says of her dancing, "I do not know what I am going to do until the music starts," and "When I want to jump, I jump."

She has no desire to do classic Spanish dancing. She just wants to dance what she wants, when she wants; but her one great, burning ambition is to be known as the "World's greatest Spanish gypsy dancer."

Antonio Triana

Was born in Seville, Spain. When he was a boy of six, he used to look through the window of a dancing school, pressing his nose against the window, enchanted with what he saw. Finally, the teacher, the great Otero, invited the little fellow inside "just to get rid of the ghost at the window."

The little Antonio showed marked ability and studied with Otero for two years, but his father who was a business man did not approve of dancing for his son.

He made his debut as a dancer in a concert when he was eight years old, and entered school the same year, and his parents made him give up his dancing to go to school. He continued to study, however, and when he

was twelve years old he started assisting Otero in teaching, and at that time he became interested in choreography.

When he was sixteen, Otero sent him with a group to Paris for some concert performances. When they returned to Spain, Triana continued performing, and his career as a dancer was definitely set.

He appeared in Spain with Argentinita and Laura De Santelmo, and in 1938 he appeared in the United States with Argentinita. In 1940 he appeared in Mexico with Margo; and he joined Amaya as dancer-choreographer for her first trans-continental concert tour in 1941. He has recently completed choreography for two motion pictures.

Triana collects paintings and has a catholic taste, including Spanish masters as well as French moderns in his collection.

His greatest interest in choreography is in the reconstruction of authentic Spanish dance, both classic and regional, and in freeing both forms "from the imitation and fantasies with which they have become burdened."

Triana is a brilliant performer. He has a clean, faultless technique, great projection of style; and a strong, passionate concentration which makes him a splendid foil for the unorthodox Amaya.

(Continued on Page 63)

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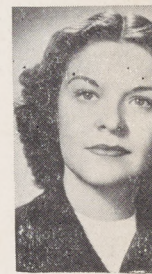
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Rigoletto

PONS, THOMAS, PEERCE, JOHNSON, VOTIPKA, ALVARY,
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Saturday Evening, November 6

La Forza del Destino

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DePAOLIS, VOTIPKA, CEHANOVSKY, SILVA, ALVARY.
GAETANO MEROLA, conductor

Sunday Matinee, November 7

La Boheme

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HOLLYWOOD BOWL.....EIGHTH WEEK

TUESDAY, AUG. 24

YEHUDI MENUHIN, violinist

ALEXANDER SMALLENS, conductor

Academic Festival Overture . . . Brahms
Concerto for Violin, Orchestra . . . Beethoven
"A Midsummer Night's Dream" . . . Mendelssohn
Suite from Ballet "The Firebird" . . . Stravinsky

"Legend" for Violin, Orchestra . . . Weinawski

"Campanella" from D-major
Concerto . . . Paganini

THURSDAY, AUG. 26

GEORGE SZELL, conductor

Overture, "The Bartered Bride" . . . Smetana
Quartet No. 1 in E-minor: "From My
Life" . . . Smetana

Tone Poem "The River Moldau" . . . Smetana

Symphony No. 5 in E-minor . . . Tschaikowsky

FRI. and SAT., AUG. 27-28

MORRIS STOLOFF, conductor

CARMEN AMAYA

and her company of Gypsy dancers with

ANTONIO TRIANA

Excerpts from "Carmen" . . . Bizet
"El Amor Brujo" Ballet . . . De Falla

Intermezzo from Goyescas . . . Granados

Zapateado . . . Sarasate

Inspiracion . . . Granados

Bolero . . . Ravel

Espana . . . Chabrier

Cafe Flamenco . . . Popular

SUNDAY, AUG. 29

ALEXANDER SMALLENS, conductor

JEANETTE SAVRAN, pianist

Marche Joyeuse . . . Chabrier
Pavane . . . Ravel
Invitation to the Dance . . . Weber-Berlioz
Concerto No. 2 . . . Liszt
"News Reel" . . . Schumann

"Sleeping Beauty" Waltz . . . Tschaikowsky

Overture on Negro Themes . . . Gilbert

"Night on Bald Mountain" . . . Moussorgsky

Tone Poem "Finlandia" . . . Sibelius

SUNDAY, SEPT. 5

TITO GUIZAR, tenor

ALEXANDER SMALLENS, conductor

March, "Strike up the Band" . . . Gershwin
Overture "Pinnocchio" . . . Toch
The Dream from opera "Manon" . . . Massenet
Nortena . . . Vigil
Excerpts from the suite "Through the
Looking Glass" . . . Deems Taylor
Granada . . . Lara

Lamento Gitano . . . Sandoval

Polka, Fugue, "Schwanda" . . . Weinberger

Overture to the opera "Prince Igor" . . . Borodin

Canzonetta Op. 62-A . . . Sibelius

Guadalajara . . . Guizar

Jalisco . . . Esperon

Les Preludes . . . Liszt

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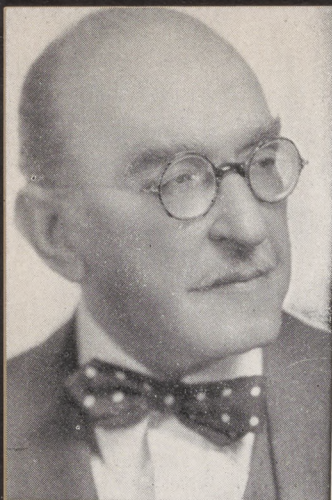
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Beginners and Professionals

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- Nadine CONNER** - - - Last two seasons with the Metropolitan Opera Co.
- Jean DICKENSON** - - - Fourth Season with Metropolitan Opera Company.
- Francia WHITE** - - - Star of Radio and Los Angeles Civic Light Opera Co.
- Robert BRINK** - - - Bass, with Philadelphia Opera Co.
- Rosemary LANE** - - - Star of New York Production "Best Foot Forward."
- Dennis MORGAN** - - - (Warner Bros.-First National) singing Star of the screen version of the Desert Song.
- Mary TOCK** - - - Soprano in So. California performances of Barber of Seville and Pagliacci.
- Blossom BENSON** - - - Member of Pasadena Civic Opera Company.
- Bill SHIRLEY** - - - Tenor, Republic Picture Co. Contract Actor-Singer.
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Above, Mr. and Mrs. Paul Whiteman are seen in their Bowl box reading the magazine. The rotund maestro and his wife (the former Margaret Livingston of the screen) are frequent Bowl visitors.



Above, left to right, back row: Sir Chas. Mendel and John Loder; front, Tilly Losch and Hedy La Marr. Below, Mrs. A. Beich of Bloomington, Ill., and Mary Bovard.



Above, Jeannette MacDonald (right) and Mrs. Adolph Bolm exchange views about a program.



Left, John Kieran, who seems to know every poem ever penned and has a fund of miscellaneous knowledge, is discussing the Levant program with Master of Ceremonies Clifton Fadiman and Jan Struther, author of "Mrs. Miniver."



HARRY KAUFMAN

(For 17 years—1924-1941—on the piano faculty
of The Curtis Institute of Music, Philadelphia)

Pianist-Accompanist-Coach

STUDIO: Penthouse, 5959 Franklin Avenue, Hollywood Telephone: HILLSIDE 4161

The really interesting feature of the program, at least for me, was the magnificent accompaniments of Harry Kaufman. Piano renditions of orchestral accompaniments to violin concertos are generally meager affairs which only hint at the originals. Mr. Kaufman doctored the piano scores of the Bruch and Paganini and provided a fuller background for the soloist than one hears at performances of these compositions. In addition the pianist played with a fine solicitude for the tonal balance of both instruments reserving his full power for the "tuttis" which he sounded with orchestral plentitude yet without transcending the tonal limits of the piano. Mr. Kaufman is obviously an ace among accompanists.—SAMUEL CHOTZINOFF, *New York Post*.

Mr. Kaufman at the piano made a notable contribution to the program. I can think of no one else whose playing of the Chausson Poeme could compensate for the absence of the orchestra.—ARTHUR LOESSER, *Cleveland, Ohio*.



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ANTONIO TRIANA ²⁷¹⁹
MORRIS STOLOFF, conductor ²⁸⁰⁵

Excerpts from "Carmen" Bizet
"El Amor Brujo" Ballet De Falla

Cast of Characters:

Candela	Carmen Amaya
Carmelo	Antonio Triana
The Ghost	Paco Amaya
Lucia	Lola Montes
Churumbela	Leonora Amaya
The Sorcerers	{ Antonia Morales
	{ Estella
	{ Solarita

Gypsies:

Misses: T. Arias, C. Vallarino, M. Vasquez, O. Salvador, Z.
Mora, L. Tardenas, C. Lopez, D. Pallais, C. Pallais, L. Garcia.
Choreography by Antonio Triana

Intermission—Fifteen Minutes

Three Dances:

a) Intermezzo from Goyescas Granados
Leonora Amaya, Lola Montes, Carmelia
b) Zapateado Sarasate
Mr. Triana
c) Inspiracion Granados
Carmen Amaya

Bolero Ravel
Carmen Amaya, Antonio Triana and entire Companies

Intermission—Eight Minutes

Espana Chabrier

Cafe Flamenco Popular
Sabicas, Concert Guitarist, Paco Amaya, Jose Amaya, Geronimo Villareno
Leonora Amaya and Lola Montes, Solo Dancers
(The scene is an Andalusian Cafe where the people come to enjoy themselves
and participate spontaneously in the entertainment)
Choreography by Amaya and Triana

Scenic effects by ADRIAN AWAN Technical associate Charges Clegg
Scenic Artist, Harry Dworkin Fabrics by Maharam

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By Dorothe Bock Pierre

El Amor Brujo

Manuel de Falla was born in Cadiz, Spain, on November 23, 1876, and is now living in South America.

He studied piano with his mother, and appeared with her in a church duet when he was eleven. When he was seventeen he heard some symphony orchestra concerts, and from that moment he determined to be a composer. He studied with Pedrell in Madrid, and accepted his principle that "each nation should base its art-music upon the native folk song." It was the spirit—not the letter—of folk song that de Falla reproduced. To get enough money to go to Paris to study, he taught piano, and in 1907 he made a trip to Paris to stay one week—and stayed seven years.

De Falla was a great friend of the Spanish poet-dramatist, Gregorio Martinez Sierra, who was born in Madrid on March 16, 1881. He and his wife Maria collaborated on many plays which they produced in their theater, the "Teatro Eslava."

In 1920 Sierra and de Falla collaborated upon a ballet composed of a suite of dances held together by a scenario, for the gypsy dancer, Postora Imperio, called *El Amor Brujo* (Love, the Sorcerer).

The music is in nine episodes, played without pause: 1) Introduction and Scene—*Allegro furioso* ma non troppo vivi—3/4 time. 2) The Gypsies: Evening—*Tranquillo* E misterioso—3/4 time. 3) The Home-comer—*Vivo*, ma non troppo—2/4 time. 4) Dance of Terror—*Allegro ritmico*—2/4 time. 5) The Magic Circle—a fisherman's narrative—*Andante molto tranquillo*—3/4 time. 6) Midnight—Minuet of the Sorcerers—*Lento e lontano*—4/4 time. 7) Ritual dance of the fire to dispel evil spirits—2/4 time. 8) Pantomime: Dance of the Game of Love—*Allegretto mosso*—3/8 time. 9) Finale: Morning Chimes—*Allegretto tranquillo*, *Largamento*—4/4 time.

The story is typical gypsy, intermingling passion, intrigue and mysterious supernatural forces.

Candelas is a beautiful gypsy girl who loved with a consuming passion, a jealous and dis-

solute but fascinating gypsy, who died. Candelas had lived a miserable and uncertain life with him, but she cannot forget his wild embraces, and her memory of him has become such an obsession that when Carmelo would become her lover, the shadowy form of her first lover always intervenes.

Candelas seems to be bewitched; she cannot enjoy the present for memory of the past. Carmelo conceives a plan to free her from the malevolent spirit which haunts her.

Carmelo knew her first lover well, and was aware of his fickle faithlessness. He enlists the help of Lucia, a friend of Candelas, who promises to flirt with the spirit, who could never resist a beautiful woman when he was alive.

At the arranged time, Carmelo comes to make love to Candelas and, as before, the spectre comes between them, but Lucia is there and entices him away to make love to her. He completely forgets Candelas to flirt with Lucia, who drives him to despair with her coquettishness.

In the meantime, Candelas, unmolested by the spectre, accepts the advances of Carmelo, and they exchange a kiss which forever frees her from the past; and life triumphs over death as her first lover is forgotten at last.

Antonio Triana first choreographed *El Amor Brujo* in 1931 in Madrid at the Theatre Espagnole, for a concert performance with Argentinina.

He rechoreographed it in 1933 under the personal supervision of the composer, at the Liceo Theatre, Barcelona, with Laura De Santelmo, considered the greatest classic dancer in Spain.

Because of the success of this performance, he was invited by the Government of Mexico to produce the ballet at the Theatre de Belles Artes in Mexico City in September, 1940, with the Mexican dancer-actress Margo.

The performance in Hollywood Bowl is the fourth time Triana has presented his choreography, and the first time this gypsy ballet has been danced by authentic gypsies in all of the roles.

Three Concert Pieces

(a) Goyescas

Enrique Granados, the son of an army officer, was born in Lerida, Spain, on July 29, 1867, and he died at sea on March 24, 1916.

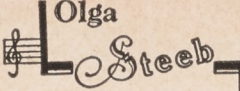
He showed remarkable musical talent as a child, and he studied piano and composition in Barcelona. When he was twenty years old he went to Paris to study, and he returned to Spain for a concert tour.

In 1900 he founded the Society of Classical Concerts, which he conducted; and in 1901 he opened his own piano school, the Academia Granados.

He composed an opera and a number of theater pieces. Best known is *Goyescas*, with a libretto by F. Periquet, based upon an earlier set of piano pieces. These pieces were inspired by the paintings of Goya, depicting episodes from the 18th Century period of "majas" and "majos."

The outbreak of the World War prevented its scheduled presentation at the Paris Opera in 1914, and *Goyescas* was first performed at the Metropolitan Opera in New York on Jan. 26, 1916.

The Intermezzo from this piece is one of



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Page Forty-two

Friday-Saturday Comments—continued

Granados' most beautiful compositions, and is used by Triano for this number in classic form, danced by Carmen Amaya's sisters and Lola Montez.

(b) *Zapateado*

Pablo Martin Meliton Sarasate y Navascuez, known as Pablo Sarasate, was born in Pamplona, Spain, on March 10, 1844, and died in Biarritz, France, on September 20, 1908.

Sarasate was a Spanish violinist who studied at the Paris Conservatoire under Alard and Riber. He toured Europe and North and South America in concert with great success.

He had a brilliant technique but a small hand, so that he avoided pieces calling for stretches. Both Lalo and Bruch composed numbers especially for him. He composed a number of violin pieces, and made transcriptions of Spanish folk music.

Triana has chosen his *Zapateado* for this number. *Zapateado* in Spanish dancing means "a jig danced on the heels"—or more usually called "heel work." It comes from the word *Zapados*, which means a loose piece of flapping leather on a shoe, which keeps a kind of rhythmic time.

Spanish dancers are judged by the excellence of their heel work, which is a high point in technique. The exact rhythm and lightning speed in execution is the culmination of arduous practice.

Triana's choreography for this concert piece is devoted exclusively to heel work, with no movement planned for the arms or body.

Bolero

Maurice Ravel was born in Ciboure, France, March 7, 1875, and died in Paris, December 28, 1937. His father was a fine amateur musician, and Ravel started studying when he was twelve years old, showing a marked talent for composition. He developed a highly personal form and style, characterized by daring innovation and invention. Because of this he had a very difficult apprenticeship, continually frowned upon by academic musicians who refused to accept him. His compositions, however, were enjoyed by the people and he became very popular.

In 1912 he was commissioned to compose "Daphnis et Chloe" for the Diaghileff Ballet Russe; and in 1928 he was commissioned to compose a ballet for Ida Rubinstein's ballet company, for which he composed his famous

Friday-Saturday Comments—continued

Bolero, with Bronislava Nijinska creating the first choreography.

The Bolero is a musical tour de force based upon a single theme in the key of C Major until nearly the end, repeated with an unvarying rhythm and rising in a gradual crescendo.

Ravel was at least partly inspired in his composition by the Mosca (the fly) as danced by the Andalusian gypsies, which has the same unvarying tempo and cumulative tension.

Triana first choreographed Bolero in Madrid in 1929 with the Spanish dancer, Laura De Santelmo.

He has followed an authentic Andalusian pattern in a concert version, placed in the early 19th Century, and inspired by Goya's paintings.

Cafe Flamenco

This is the premiere of this ballet, with choreography by Antonio Triana. The music is an arrangement of popular and authentic Flamenco and Andalusian music of the 19th and 20th Centuries.

In the southern provinces of Spain, known as Andalusia, the Fandango was introduced in the 17th Century from the West Indies. It became the typical dance of Andalusia, and from it is derived the name "flamencas," which include: granadinas, malagueñas, rondenás and muricianas. The forms called cante grande or cante hondo (deep song) are more ancient, tracing their origin back to the "plain chant" of the Psalms of David. Their prototype is the seguriya gitana (gypsy seguidilla) with its variants: polos, canas, martinetes and soleares. This music is usually sung by a group, or local singers called cantaores.

Flamenco is pure gypsy. There is a difference of opinion as to the origin of the name. Today, the Flamenco combines all of the Spanish, eastern and indigenous elements which make up the gypsy of Spain. They are tender and harsh; combine subtlety with passion, and are fiercely loyal. Their songs range from deep guttural notes to a thin, high-pitched wail.

The fire that is balanced with formality in the Spanish classic dance, is consumed in a wild ecstasy in gypsy dance. The Flamenco dancer is hypnotic and disdainfully impetuous, alternately beseeching and repelling.

A Cafe Flamenco is a typical gypsy meeting place. It is not necessary to eat or drink there, and usually the only beverage which is served is coffee.

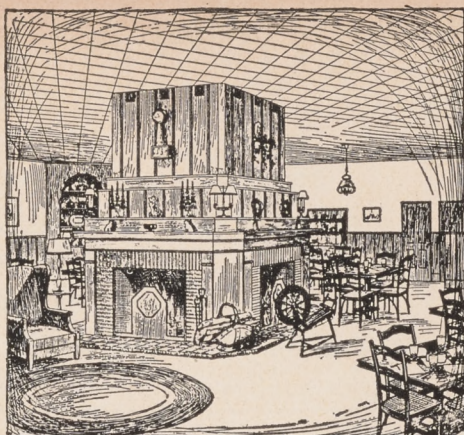
It is a place where men and women gather to gossip, to show off, to flirt, to love, and to fight if the occasion warrants.

Triana opens his ballet upon such a scene. Two lovers who have quarreled come to the cafe to attract attention and make each other jealous by flirting and dancing with others.

Finally, warmed by the dance, they make up their differences and dance joyously together.

The tension of passion lessens and everyone dances to celebrate the happy termination of the quarrel.

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"Sleeping Beauty" Waltz Tschaikowsky

Intermission—Fifteen Minutes

Overture on Negro Themes Gilbert

(First Performance in Hollywood Bowl)

Tone Poem: "Night on the Bald Mountain" Moussorgsky

Tone Poem "Finlandia" Sibelius

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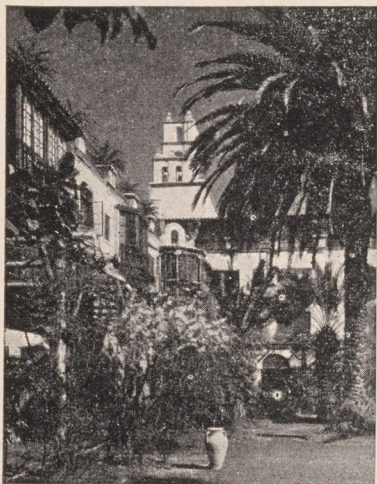
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Sunday Concert Comments

By Bruno David Ussher

Sunday Concert

Emmanuel Chabrier is best-known in this country probably for his "España" rhapsody for orchestra and the violin concerto called the "Symphonie Espagnole." Among other effective compositions by this French composer is his lively "Marche Joyeuse" or "March of Happiness."

Representing a more modern France, the subdued pageantry of his "Pavane" suggests a scene of dance. With the bright colors of the brilliant A-major concerto for piano, the program turns back to the romantic moods of the first half of the last century.

"News Reel" by William Schumann, one of the most successful composers of present day New York City, mirrors contemporary America with the latest devices of musical technic.

Conductor Smallens closes the first half of the concert with one of the finest waltzes by Tchaikowsky. The Russian master was fond of creating ballet music and the waltz is part of an elaborate ballet score based on the charming old fairy-tale.

Gilbert's "Overture on Negro Themes" came into being when the eminent Boston composer (1868-1928) as early as 1911—hence long before Gershwin—was at work on an uncompleted opera dealing with the life of American Negroes. Incidentally, Gilbert was perhaps also the first to make use of the melodic-rhythmic idioms of West-Indian Negroes, the first theme being based on a tune taken from a collection of songs customary among the Negroes of the Bahamas.

Moussorgsky's "Night on Bald Mountain" is a fantastic tone-picture inspired by an ancient Russian legend that witches and devils from the four corners of the earth congregate once a year, during Midsummer night, on Bald Mountain near Kieff for a festive time. The "entertainment" comes to an end when a bell in a monastery down the valley rings in the break of day and calls to prayers. Alexander Smallens culminates the concert and the season with Sibelius' patriotic "Finlandia," a salute of stirring calibre.

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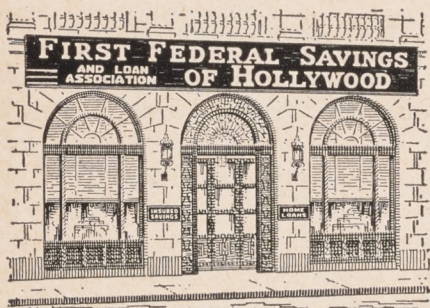
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b) Nortena Mr. Guizar Vigil

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Two Songs:

a) Granada Lara

b) Lamento Gitano	Sandoval
Mr. Guizar	

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To the gracious radio commentators who have generously given their time this summer to read the intermission announcements, the Southern California Symphony Association extends sincere thanks.

Every night during the season well known radio commentators have trekked to the Bowl so that they could render this public service in the 22nd anniversary season of Symphonies under the Stars. The following are listed for commendation:

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The Hollywood Bowl

(Continued from Page 11)

been my belief for some time that ultimately the portion of each year in which the Bowl can be used successfully should be divided into definite periods in which symphonic music, grand opera, light opera and popular music each can be presented separately, the funds derived from all endeavors to be used jointly, and in this way the deficit in any portion of the summer season would be covered.

Within the vast population of Los Angeles County there are thousands of people who have just as strong likes for each of the following: Symphonic music, grand opera, light opera, ballets and popular music in keeping with the times, and it is my opinion that they are equally entitled to be served in the Hollywood Bowl. If the Hollywood Bowl is to become the outstanding musical center, it can only be done in this manner, as it is a well-known fact that the development of the interest in symphonic music or grand opera is not spontaneous or developed overnight, but comes through contact with all types of musical entertainment. However, after 23 years I must confess I still prefer lighter

music and light opera, and it may be that some of us are just born handicapped.

With all the trials and tribulations which have been encountered in connection with Hollywood Bowl, it still stands high in the estimation of music lovers throughout the world, and if the same amount of patience is indulged in as in the past, it is my prediction that Hollywood Bowl eventually will cover the entire field of music to the satisfaction of all.

Attention is particularly called to the difficulties of maintaining a summer season in the Hollywood Bowl due to military and government regulations limiting the number permitted to gather in the Bowl at any one time, gasoline curtailment and many other things occasioned by the war. Mrs. Irish and her organization are to be highly commended for attempting to undertake the job, and it will be a great achievement if the season does not end in a financial loss.

Therefore, if criticism is found necessary, let it be helpful rather than harmful.

C. E. TOBERMAN,

A very sane way of putting the whole thing.

—*Los Angeles Times*, Monday Morning,
August 16, 1943.



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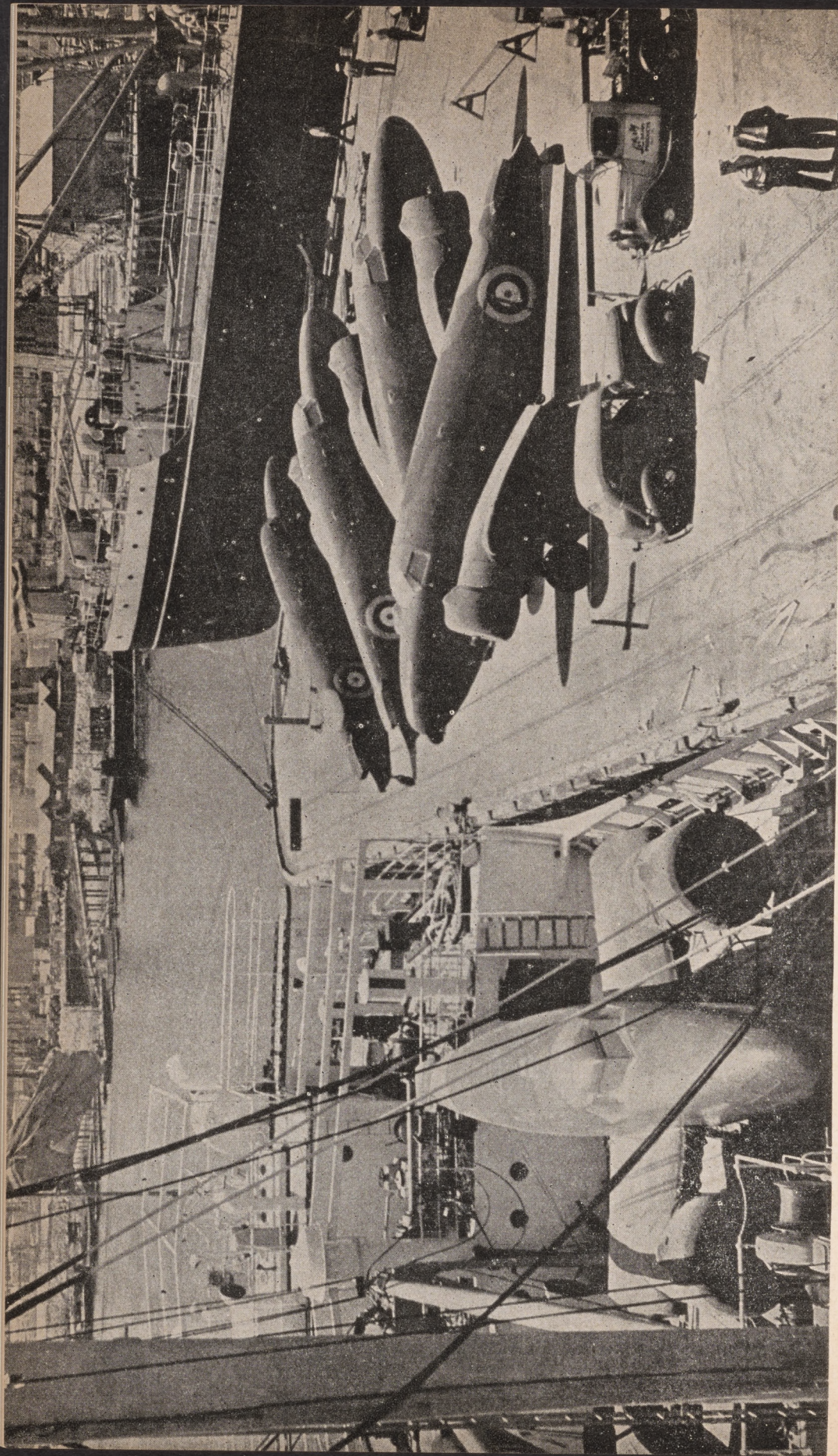
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In presenting the 22nd Anniversary Season of SYMPHONIES UNDER THE STARS, there are several things every person privileged to receive an inspirational uplift by listening to the world's most renowned artists here in Hollywood Bowl might well remember.

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Philharmonic Orchestra Leads Nation in American Works

During the season 1942-43, the Los Angeles Philharmonic Orchestra led the 15 major symphony orchestras of the nation in the percentage of works by American-born composers performed at the regular subscription concerts. Also it headed the list in percentages of works by American-born and naturalized composers, plus those of foreign-born composers living in the U. S. A.

The listings are compiled by the National Music Council, Inc., second, third and fourth places in the percentage tables are held respectively by Indianapolis, San Francisco and Cincinnati in the list of works by American-born composers and St. Louis, Indianapolis and Cincinnati in the second group; works by American-born and naturalized composers, plus those of foreign-born composers living in the U. S. A.

* * *

Tuesday Comments Continued

(Continued from Page 17)

"Legend" for Piano and Orchestra Henri Wieniawski

(Born July 10, 1835 at Lublin, Poland; died April 2, 1880 at Moscow)

Wieniawski was one of the greatest violinists of all time. So great was his fame, that his American tours between 1872 and 1874 included also California. Technical difficulties, it is

said, did not exist for this impetuous and musical virtuoso most of whose compositions, including the famous "Legend" were originally composed by him for his own concert performances.

"La Campanella" Nicolo Paganini

(Born October 27, 1782 at Genoa; died May 27, 1840 at Nice)

This celebrated virtuoso piece is part of Nicolo Paganini's concerto No. 2 in B-minor, known also as the "Rondo a la Clochette," again as "La Campanella" and as "The Bell."

Paganini's contemporaries describe him as a performer of well nigh baffling technic, which accounts for the difficulties of the piece. (It has been recorded for RCA Victor, as has been the Wieniawski "Legend," by Mr.

Menuhin.) Incidentally, some people, observing the similarity between the Paganini piece and Liszt's brilliant piece composition, "La Campanella," are under the impression that it was original with Liszt. The contrary is the case. Liszt heard and knew Paganini and transcribed Paganini's piece, playing it very often. Both, Paganini and Liszt imitate bell-strokes in high positions and at a fast tempo to create difficult effects.

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Artists of the Week

(Continued from Page 30)

Morris Stoloff

Morris Stoloff, musical director of Columbia Pictures. Born in Philadelphia, Pennsylvania. Came to California at the age of 7, a year after he had started studying violin. W. A. Clark, Jr., backer of the Los Angeles Philharmonic Orchestra, heard him play at the age of 12 and thereafter financed his musical education. He later became a pupil of Leopold Auer. When he joined the Los Angeles Philharmonic Orchestra, he was the youngest member of this organization. When sound became an important part of motion pictures, he became associated with Paramount Pictures, where he remained as concert-master for eight years. In April, 1936, he became Musical Director for Columbia Pictures, a position which he now occupies. He returned to the Los Angeles Philharmonic Orchestra as conductor last winter, and has appeared as guest conductor with several other organizations.

* * *

From the Marguerite Bitter Piano Studio

On August 10th, three of Miss Bitter's students, Elizabeth Garrott, Eleanor Freeman and Kenneth Woessner were present in a piano recital over Radio KPAS. The following day, Kenneth was inducted into the Army. Eleanor Freeman has twice been winner in the Glendale Symphony auditions and Elizabeth Garrott has twice been presented as soloist on the Monday Musicales at Los Angeles City College besides being the accompanist for the A Capella Choir, Ralph Petersen, director.

On Sunday, Aug. 22nd, fifteen students of teen age, were presented in Recital at the Bitter studio.

On Sunday, Aug. 29th Miss Bitter will present ten adult students in recital at her studio. Among her adult students are a number of piano teachers who have large classes of students themselves.

At the July meeting of the Dominant Club, an organization composed of 100 of the city's leading professional women musicians, Marguerite Bitter was elected President. The other officers are as follows:

Ruth Miller Chamlee, Vice-President; Georgia Williams Mehra, Recording Secretary; Flora Cronemiller Marshall, Financial Secretary; Dorothy Gleason, Treasurer; Fances Warren Haynes, Membership Chairman; Pauline Alderman, Program Chairman; Daisy Sinclair, Social Chairman.

Amparo Iturbi, soloist at the Bowl last week, is one of our newest members.

* * *

Ambassador of Good Will

Adolph Bolm, ballet master and dancer of international fame and familiar to the Bowl audiences, who were so delighted to applaud him recently when he performed with the Ballet Theatre in Petroushka and Carnaval may well be considered as one of the first artistic good will ambassadors in the Latin speaking Americas. Way back in 1921 Bolm was invited as guest by the Mexican Government to the festivities of the Centennial Celebrations in Mexico City. Minister of Fine Arts then, Senor Vascancellos, praised Bolm for his production of a Mexican ballet to Mexican music with his own "Adolph Bolm Ballet Intime" in New York and on his coast to coast tour. In 1925 he was engaged by the Colon Theatre of Buenos Aires to bring from New York the Metropolitan Bolm production of the ballet pantomime Opera "Coq d'Or" and "Petroushka" in addition to several of his ballets, some of which he staged to music of American composers, Henry Eichheim, Charles T. Griffes and John Alden Carpenter.

Tito Guizar

Mexican Troubadour

SEPT. 5

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MUSIC-ALITIES

(Musical Personalities)

Movies Use Rhapsody Record Library

Almost every day calls come in to Rhapsody Record Library from the music departments of the motion picture companies.

Now in the days of record shortages the rental library is proving to be a valuable aid to the musical research departments. Many of the records in the rental service are no longer available for sale, and many others are not available at the moment they are needed.

Training films are made in Hollywood for the army and navy, and so in the past year the War Department has become a patron. Rhapsody Record Library is happy to be able to serve in this way, as well as to provide musical enjoyment to the general public.

Young Artists Placed in Operas

The summer is usually a quiet time for Concert Managers, not so for the Behymer Artist Bureau. They are working to further the careers of young local artists and have been very lucky during the past months with placing many of the singers whom they represent. The entire cast of the Opera "Faust" given by the Opera of the Golden West was chosen from Artists represented by the Behymer Artist Bureau, Jerry Hines, as Mephistofeles, Jean Forward as Marguerite, David Laughlin as Faust and George Burnson as Valentine as well as the Conductor Ernst Gebert. Dorothy Huttenback who is in charge of the Bureau was asked by Maestro Merola of San Francisco to choose young singers for the Production of the "Fledermaus" which they call "The Rose Masque," opening at the Curran Theatre in San Francisco on the 23rd of this month under the auspices of the Comic Opera Theatre.

She contracted Joseph Sullivan for the role of Eisenstein, George Burnson for the role of Frank, James Westerfield for the role of Frosch, John Schafer for the role of Dr. Falke, John Wengraf for the role of Prince Orlovsky as well as Dr. Strelitzer as Chorus Master and Reinhold Schunzel as Producer of the performance.

The first performance in Los Angeles of Handel's famous Opera

MUSIC-ALITIES

(Musical Personalities)

"Julius Caesar," under the management of the Behymer Artist Bureau will be given in concert form with Olive Ponitz, Eula Beal, Lee Sweetland and Charles Platte as soloists. Alice Ehlers will be at the Harpsichord, assisted by a Chamber Orchestra. The performers will be conducted by Ernst Gebert who also produced it with tremendous success last year in Seattle.

Many Club dates have been secured by the Bureau as well as plans for a number of Recitals during the coming months.

Molly Picon at Ebell Theatre

Molly Picon has conquered the audiences of the Jewish stage for many years, and lately has been an outstanding figure on Broadway. The critics call her the "animated phenomenon."

Molly has made people laugh all over the world. Laughter, she describes as the spark which ignites both performer and audience; the common bond of theatregoers the world over.

Miss Picon sings, portrays and impersonates various characters in her own unique manner, and brings joy to vast audiences. She is today one of the foremost international comedienne.

Noted Piano Coach Now in Hollywood

Michael Kourilsky, formerly of Paris, now located at 2028 North Beachwood Drive, Hollywood, is a piano teacher and coach well known throughout Europe and is gaining national fame here in America.

Mr. Kourilsky, born in Odessa, Russia, attended the Imperial Conservatory of Odessa in the master class of Professor Biber. After completing his training, Mr. Kourilsky spent eighteen years in research to develop his new way of teaching.

Mr. Kourilsky's students attracted the attention of the musical world and the musical critics by the unusual quality of organ-like sonority and outstanding artistic interpretation, these qualities are present in his students in America. Among these students are such outstanding artists as Miss Donna Dolfer, Miss Jackie Horner, Mrs. Donny Bronston, etc.

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MUSIC-ALITIES

(Musical Personalities)

Hadassah Presents Szigeti in Concert

Joseph Szigeti, the famous Hun-
garian violinist, is so big and hand-
some a man, that he makes the
violin in his hands look under-
sized. From his instrument pours
an electric intensity and overwhelm-
ing virtuosity which have put him
solidly in the front rank of the
world's greatest violinists.

One of the significant musical
events of the season will take place
when Szigeti plays his recital at the
Philharmonic Auditorium on Tues-
day evening, October 26th, pre-
sented by the Los Angeles Chapter
of Hadassah. Since 1925 when
Szigeti made his American debut
with the Philadelphia Orchestra un-
der Stokowski, he has become a
perennial favorite, with a great com-
munity of "fans" here and abroad.
Fritz Kreisler sang his praises
publicly years ago. An admirer in
England named his country home
Szigeti. And a man in Indiana
wrote in to say that he remained a
bachelor until he found a girl who
admired Szigeti as much as he did!

This is the third annual concert
in which a world-renowned person-
ality is being presented to the com-
munity under the aegis of Hadas-
sah, a chapter of 2,000 Los Angeles
women, one of 800 chapters
throughout the United States. Pro-
ceeds of this Concert will benefit
the organization's War Emergency
Program and its child refugee im-
migration work under which thou-
sands of homeless waifs in Nazi
lands are being rescued and re-
habilitated.

Since the moment when news
came of Pearl Harbor, Hadassah
women have been deeply involved
in work on all home defense fronts
in the U. S., such as the Blood
Bank, U.S.O. Canteens, Red Cross
and all community drives. This is
in addition to an extensive program
of health and welfare service in
Palestine, where the Hadassah or-
ganization has offered the fullest
cooperation to the American Gov-
ernment through the War Depart-
ment. This policy was initiated at
the outbreak of hostilities to pro-
vide assistance to all United Na-
tions' medical corps stationed in or
near that sector of the front, who
can benefit from Hadassah's thirty
years of experience with tropical
health conditions. The Hadassah
Hospital in Jerusalem has played
host to thousands of troops. Medical

MUSIC-ALITIES

(Musical Personalities)

seminars there are attended regularly by American and Allied nurses and doctors, who are amazed to find an ultra-modern oasis of medical science in the Near East.

Bronislaw Huberman, Director and Conductor of the Palestine Symphony Orchestra, in a message to the Los Angeles Chapter of Hadassah on the occasion of the Vladimir Horowitz concert sponsored by the organization last season stated:

"The immeasurable achievement which Hadassah has contributed to the miraculous reconstruction work in Palestine, is destined to excite the imagination of countless generations to come. One fact must be realized, that the transformation of a barren country into a Paradise of orange groves and golden cornfields, of industrious cities and villages with high schools, a university, outstanding theatres and orchestras, with audiences relatively eight times larger than New York, London or Vienna—this renaissance of a high culture of an ancient soil and an ancient spirit, achieved in less than one generation, deserves nothing less than the admiration of the entire world."

Mae Gilbert Reese Students Appear

Laraine Milner and Marjorie Searle were presented on Radio KPAS July 15th. They were heard in numbers by Chopin, Brahms and Debussy.

Yvonne Peyton, 15 year old student, won first place in the piano contest conducted by Polytechnic High School at Long Beach and as winner appeared before the student body July 29.

Two unusual young talents, Marianne Halbert, who was heard on the Behymer Matinee Course in May, and Revana Komaroff, composer-pianist, will be presented in individual recitals in early fall.

Robert Pollak's Former Pupils Appear in Bowl

Two of the four violinists appearing as soloists in the Bowl this season are former pupils of Robert Pollak. They are Bronislaw Gimpel and Miriam Solovieff. Another former pupil, Isaac Stern, will be presented by S. Hurok this coming season.

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